Transcribed SCORES®

MILES DAVIS Kind of Blue

HAL•LEONARD®

MILES DAVIS Kind of Blue

Contents:

Original vinyl release–Columbia CL 1355 (CS 8163-Stereo)

Trumpet–Miles Davis; Alto Saxophone–Julian "Cannonball" Adderley;
Tenor Saxophone–John Coltrane; Piano–Bill Evans; Bass–Paul Chambers;
Drums–Jimmy Cobb

Recorded at Columbia 30th Street Studio by Fred Plaut;
Original producer–Irving Townsend

Wynton Kelly replaces Evans on "Freddie Freeloader;"
Adderley does not play on "Blue in Green"

Cover Photo: Raymond Ross

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7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

Biography:

Miles Davis was one of the most important musicians in American music. An individual trumpet stylist, Miles Davis had more career highs than six giants of the music scene combined. He left many landmark recordings in a career that spanned bebop, cool jazz, modal jazz, fusion and hip-hop. He also promoted and discovered some of the most important musicians in the jazz world, including Bill Evans, John Coltrane, Red Garland, Chick Corea, Dave Liebman, Ron Carter, Wayne Shorter, and many, many others.

Miles Dewey Davis was born on May 25, 1926 in Alton, Illinois, but grew up in East St. Louis. He began playing trumpet when he was nine or ten. He went to New York in 1944 to study at the Juilliard School of Music, but he really wanted to be part of the jazz scene, so he dropped out after a few months. He played with Coleman Hawkins on recordings and gigs on 52nd Street, but by 1945 Miles was playing and recording with Charlie Parker. His style at that time was often tentative, but Parker and other musicians believed in him. Miles later gained valuable experience in the orchestra of Benny Carter on the West Coast, but he was back with Parker by 1948.

Miles took over a nine-piece rehearsal band with arrangements by Gerry Mulligan, Gil Evans, George Russell, John Lewis, and John Carisi in late 1948. It played one or two live gigs with varying personnel, but became famous as the "Birth of the Cool" ensemble based on twelve recordings for the Capitol label. These recordings highlighted a new approach to ensemble jazz and improvisation and continue to be influential.

Miles worked infrequently in the early '50s mainly due to a substance abuse problem, but he kicked the habit by 1954. An appearance at the Newport Jazz Festival in 1955 was a major success for him, and during this period he led a quintet featuring John Coltrane, Red Garland, Paul Chambers and Philly Joe Jones. Along with albums with this lineup which are now considered jazz classics, he began an association with composer/arranger Gil Evans that yielded several large orchestral albums garnering spectacular reviews and influencing players and composers worldwide. All of these albums have never been out of print.

In 1959, with an all-star ensemble of Coltrane, Chambers, Cannonball Adderley, Bill Evans, and Jimmy Cobb, Miles recorded the album *Kind of Blue*. This album became one of the most consistent selling albums in the history of the recording industry; it continues to sell 125,000 copies a year. The music on the album kick-started the modal jazz movement, and two of the five tunes became jazz standards.

By 1964, Davis was leading another incredible ensemble which included tenor saxophonist Wayne Shorter, keyboardist Herbie Hancock, bassist Ron Carter, and drummer Tony Williams. While still playing standard songs and new compositions, the group was looser and incorporated more modern and even avant-garde elements. The music continued to evolve, and by 1968, Davis encouraged the musicians to incorporate electronics and rock. Soon Chick Corea, bassist Dave Holland and drummer Jack DeJohnette were the featured players, and this ensemble was later known as one of the earliest 'fusion' ensembles. In fact, the double album *Bitches Brew* is cited as the recording that launched the fusion era of jazz. Long-time fans were confounded and alienated, but Miles pressed on in his new direction: his groups often included more than one guitar and/or keyboard. Miles was now controversial, and his live appearances were more popular with rock audiences than jazz fans. Ill health sidelined Davis in 1975, and for all intents and purposes, he'd retired. But in 1981, he was back with a group incorporating funk and modern pop music. One of the last concerts he played was a Quincy Jones-produced re-visit to the Birth of the Cool repertoire at the Montreux jazz festival. Miles died on September 28, 1991 in Santa Monica, California.

Background Notes:

One of the most influential albums in the history of jazz, Miles Davis' *Kind of Blue* was first released on August 17, 1959 and marked a major turning point for the music. With no rehearsal and the compositions basically sketches by Miles, the musicians created one of the landmarks in the new jazz of the '60s. The music has been called haunting, lyrical and hypnotic. Many musicians have credited the album with making them want to play jazz. Sales continue to astound the recording industry; reportedly, *Kind of Blue* sells about 125,000 copies a year worldwide.

Miles Davis was on a career high in 1959. After years of personal problems and low-profile gigs, Davis was now getting major attention. His small group and large ensemble albums (with arrangements by Gil Evans) were getting raves in the press. The members of the band on *Kind of Blue* were all-stars and leaders in their own right. Each had his own sound and approach, and yet this was definitely a cohesive band.

Kind of Blue represents some of the earliest examples of modal jazz, the tunes based more on scales than chords. The idea was to allow the players free reign to go in any number of melodic directions. In interviews, Miles stated how he felt modern jazz was becoming too harmony-oriented, and he looked to his music to open up more possibilities in melodic terms. He was a true visionary; modal jazz became more and more important as the sixties progressed.

Most of the compositions have become standards, and have even been used as teaching material.

All of these elements add up to a classic album, and now a classic music book.

About This Folio

The music was transcribed by Rob DuBoff, Mark Vinci, Mark Davis and Josh Davis. It is presented in transposed sketch score format. All ensemble lines and improvised solos are included. Rhythm section parts are often included as guides to give the "feel" of each composition. In addition to sections marked by letter, the number of each chorus is included. All of these decisions were made to address a number of uses.

1) For playing and performance by a sextet in the instrumentation matching the original.

2) For individual and class study.

SO WHAT

By MILES DAVIS

Evans
Dm7
Dm7
Dr. play Time
Em7
Davis
mf
Bm7
Adderley
mf
Coltrane
Em7
mf
Dm7
Dm7

Fm7
Cm7
Fm7
E♭m7
E♭m7

Em7
Bm7
Em7
Dm7
Dm7

To Coda
Davis Solo
B
Em7
Chambers
Dm7
Em7
Dm7

Fm7
Ebm7
Em7
Dm7

2
Em7
w/walking bass sim.
Em7
Fm7
Em7

C
1
Em7
Em7
Coltrane Solo
Em7
Fm7

Em7
2
Em7
Em7
Fm7

Em7
D
1
Bm7
Adderley Solo
3
3
Bm7
3
Cm7

Bm7
2
Bm7

Bm7
Cm7
Bm7

Em7
Davis
Adderley
Em7
Coltrane
E
Em7
Bm7
Em7
Evans Solo
Dm7

Em7
Bm7
Em7
Dm7

Fm7
Cm7
Fm7
E♭m7

Em7
Bm7
Em7
3
3
Dm7
3
3

F
Dm7
Chambers
Dm7
Em7
Bm7
Em7
Dm7
Dm7

D.S. al Coda
CODA
Dm7
Dm7
Time on Cym.

Dm7
Dm7
Fade out

FREDDIE FREELOADER

By MILES DAVIS

C7
G7
F7
C7
G7
D7
C7
G7
C7
G7
F7
C7
A
1
Kelly Solo
(Right hand only)
B♭7
E♭7
B♭7
F7
E♭7
A♭7
2
B♭7
E♭7
B♭7
F7
E♭7
A♭7
B♭7

E♭7
B♭7
F7
E♭7
A♭7
4
B♭7
E♭7
B♭7
F7
B♭7
Davis Solo
E♭7
A♭7
B
1
C7
F7
C7
G7
F7
B♭7
2
C7

F7
C7
G7
F7
B♭7
3
C7
F7
C7
G7
F7
B♭7
4
C7
F7
C7
G7
F7
B♭7
5
C7
F7
C7
G7
F7
3
B♭7
6
C7
B♭7
Chambers

F7
C7
E♭7
B♭7
G7
F7
B♭7
F7
E♭7
A♭7
C
1
C7
Coltrane Solo
C7
F7
C7
G7
F7
B♭7
C7

F7
C7
G7
F7
B♭7
3
C7
F7
C7
G7
F7
B♭7
C7

F7
C7
G7
F7
B♭7
5
C7
F7
C7
G7
F7
B♭7
D
1
Adderley Solo
C7
G7
C7

G7
D7
C7
F7
2
G7
C7
G7
D7
C7
F7
3
G7
C7
G7

D7
C7
F7
4
G7
C7
G7
D7
C7
F7
5
G7
C7
G7
D7
C7
F7

E
1
G7
Chambers Solo
B♭7
E♭7
B♭7
F7
E♭7
A♭7
2
B♭7
E♭7
B♭7
B♭7
Davis
(comes in early)
F7
E♭7
A♭7
Etc.

F
C7
F7
Adderley
G7
C7
Coltrane
C7
F7
C7
G7
F7
B♭7
G7
D7
C7
F7
C7
G7
F7
B♭7
C7
F7
G7
C7
C7
F7
C7
G7
F7
B♭7
G7
D7
C7
F7
C7
G7
F7
B♭7

BLUE IN GREEN

By MILES DAVIS

B
Am7
Evans
Gm7
A7♯5
Dm7
Cm7
F7
B♭Maj7
A7♯5
Dm7
E7♯9
Am7
Dm7
Gm7
A7♯5
Dm7
Cm7
F7
Coltrane Solo
Em7
B♭Maj7
A7♯5
Dm7
E7♯9
Am7
Dm7
C
Am7
B7♯5
Em7
Dm7
G7
Piano comps.

CMaj7
B7♯5
Em7
F♯7♯9
Bm7
Em7
Am7
B7♯5
Em7
Dm7
G7
CMaj7
B7♯5
Em7
F♯7♯9
Bm7
Em7
D
Am7
Evans
Double Time (Rubato)
Gm7
A7♯5
Dm7
Cm7
F7
B♭Maj7
A7♯5
Dm7
E7♯9
Am7
Dm7
Gm7
A7♯5

Dm7
Cm7
B♭Maj7
A7♯5
Dm7
E7♯9
E
A Tempo
Am7
Davis
B7♯5
Am7
Dm7
Gm7
Pno. Comps.
Em7
Dm7
G7
CMaj7
B7♯5
Em7
F♯7♯9
Bm7
Em7
Am7
B7♯5
Em7

Dm7
G7
CMaj7
B7♯5
Em7
F♯7♯9
Bm7
Em7
F
Evans
Gm7
Rubato
A7♯5
Dm7
Cm7
F7
B♭Maj7
A7♯5
Dm7
E7♯9
Am7
Dm7
Gm7
A7♯5
Dm7
Cm7
F7
B♭Maj7
A7♯5
Dm7
E7♯9
Am7
Dm7
Gm7
A7♯5
Dm7
Dm(Maj7)

ALL BLUES

By MILES DAVIS

D7
A7
D7
C7
C7
A7
E7♯9
E7
B7♯9
A7
E7♯9
G7
D7♯9
G7
D7♯9

F 7♯9
E 7♯9
A 7
A 7
C 7♯9
B 7♯9
E 7
E 7
F 7♯9
E 7♯9
A 7
A 7
E♭7♯9
D 7♯9
G 7
G 7
E♭7♯9
D 7♯9
G 7
G 7
A 7
E 7
A 7
G 7
G 7

D7
A7
D7
C7
C7
A7
E7♯9
E7
B7♯9
A7
E7♯9
G7
D7♯9
G7
D7♯9

F 7♯9
E 7♯9
A 7
A 7
C 7♯9
B 7♯9
E 7
E 7
F 7♯9
E 7♯9
A 7
A 7
E♭7♯9
D 7♯9
G 7
G 7
E♭7♯9
D 7♯9
G 7
G 7
A
Davis Solo
1
A 7
E 7
A 7
Etc.
G 7
Etc.
G 7
sim.

D 7
A 7
E 7♯9
F 7♯9
E 7♯9
A 7
2
A 7
D 7
A 7
E 7♯9
F 7♯9
E 7♯9
A 7
3
A 7
D 7
A 7
E 7♯9
F 7♯9
E 7♯9
A 7
4
A 7
D 7
A 7
E 7♯9
F 7♯9
E 7♯9
A 7

A 7
Evans
G 7
Chambers
G 7
Adderley Solo
1
B
E 7
Etc.
G 7
Etc.
G 7
A 7
E 7
B 7♯9
C 7♯9
B 7♯9
E 7
2
E 7
A 7
E 7

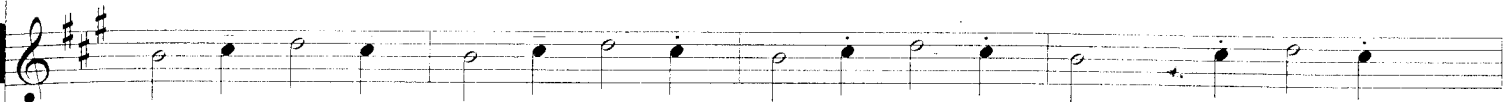
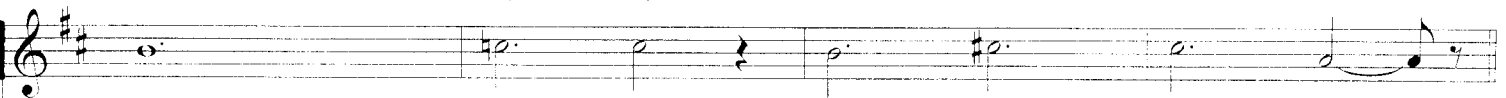
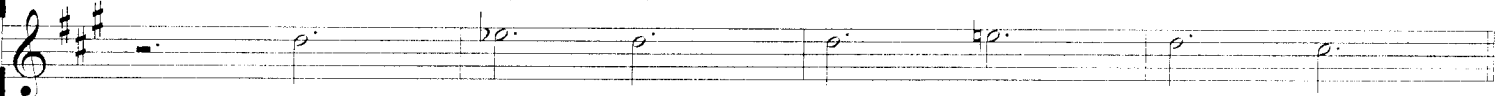
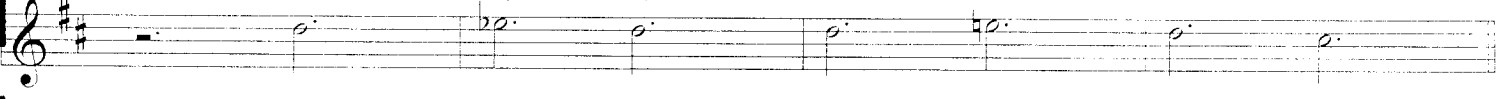
B 7♯9
C 7♯9
B 7♯9
E7
3
E7
A 7
E7
B 7♯9
C 7♯9
B 7♯9
E7
4
E7
A 7
E 7
B 7♯9
C 7♯9
B 7♯9

E7
G7
G7
E7
Evans
G7
G7
Coltrane Solo
A7
Etc.
Etc.
C
1
A7
D7
A7
E7♯9
F7♯9
E7♯9
A7
A7

D7
A7
E 7♯9
F 7♯9
E 7♯9
A7
3
A7
D7
A7
E 7♯9
F 7♯9
E 7♯9
A7
A7

D7
A7
E 7♯9
F 7♯9
E 7♯9
A7
A7
Evans Solo
G7
Etc.
G7
D
G7

C7
G7
D7♯9
E♭7♯9
D7♯9
G7
G7
C7
G7
D7♯9
E♭7♯9
D7♯9
G7
Chambers
D7♯9
E♭7♯9
D7♯9
G7

Davis
A 7
Adderley
E 7
Coltrane
A 7
G 7
G 7
E
Piano, Bass and Drums cont.
A 7
E 7
A 7

D 7
A 7
A 7
E 7
D 7
A 7
E 7♯9
F 7♯9
E 7♯9
A 7
B 7♯9
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B 7♯9
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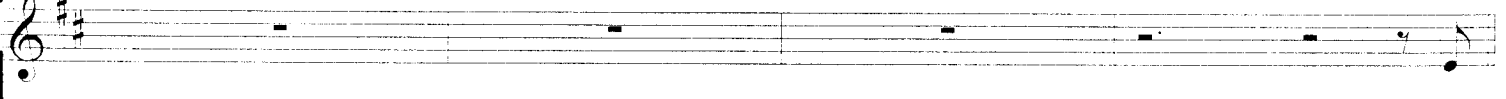
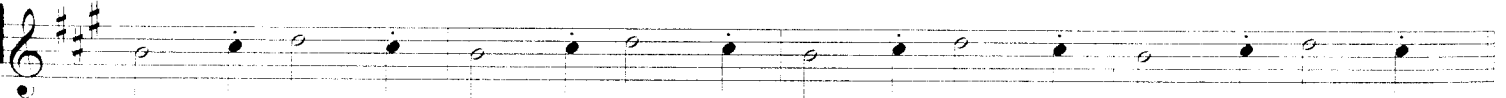
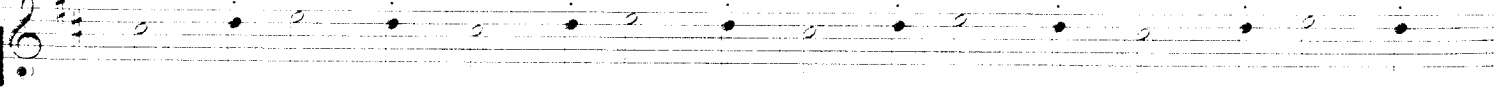
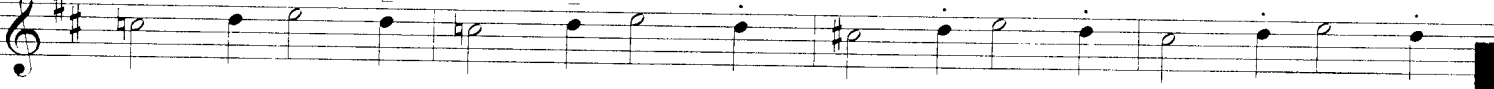
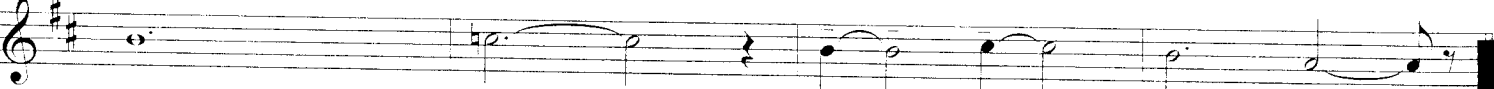
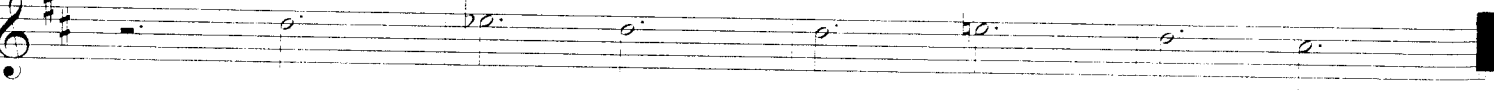
E 7♯9
F 7♯9
E 7♯9
A 7
A 7
E 7
A 7

A 7
E 7
A 7
D 7
A 7
A 7
E 7
D 7
A 7
E 7♯9
F 7♯9
E 7♯9
A 7
B 7♯9
C 7♯9
B 7♯9
E 7
E 7♯9
F 7♯9
E 7♯9
A 7

E7
A7
Evans
G7
Tremelo
Chambers
G7
F
A7
E7
A7
G7
G7

D7
A7
D7
C7
C7

A 7
E 7♯9
E 7
B 7♯9
A 7
E 7♯9
G 7
D 7♯9
G 7
D 7♯9
F 7♯9
E 7♯9
A 7
Fade Out
C 7♯9
B 7♯9
E 7
Fade Out
F 7♯9
E 7♯9
A 7
Fade Out
E♭7♯9
D 7♯9
G 7
E♭7♯9
D 7♯9
G 7

FLAMENCO SKETCHES

By MILES DAVIS

Am7
B
Coltrane Solo
DMaj7
B♭7Sus4
CMaj7
E7 ♭9 ♭6
Am7
C
Adderley Solo
AMaj7

F7Sus4
GMaj7
B7 ♭9 ♭6

Em7
D
Evans Solo
CMaj7
A♭7Sus4

B♭Maj7
D7 ♭9 ♭6

Gm7
E
Davis
DMaj7
CMaj7
Etc.
B♭7Sus4
CMaj7
E7 ♭9 ♭6
Am7

Kind of Blue

All Blues

Blue in Green

Flamenco Sketches

Freddie Freeloader

So What

U.S. $19.95

N 0-634-01169-3

HAL LEONARD®

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